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EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

SUMMER 1948

No. 3 / 20c

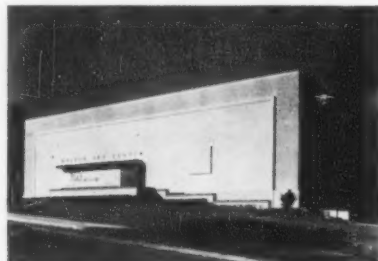
WALKER ART CENTER • MINNEAPOLIS

A smaller version of the exhibition MODERN JEWELRY UNDER FIFTY DOLLARS, which was shown in the Everyday Art Gallery in the spring of 1948, is being prepared by the Art Center for circulation by the American Federation of Arts and will be ready in the fall. The exhibition contains fifty-six pieces of jewelry by thirty-two designer-craftsmen.

The first showing in September will be at the Lyman Allyn Museum in New London, Connecticut. For bookings, communicate directly with the American Federation of Arts, 1262 New Hampshire Avenue, N. W., Washington, D. C.

Due to the steadily rising cost of production, the price of EVERYDAY ART QUARTERLY will be increased starting with the next issue. Single copies will be 25c; subscriptions \$1 per year by mail. Subscriptions at the old rate of \$1 for six issues will be accepted until September 1st.

On the cover: Entrance to the Walker Art Center during the CHILDREN'S FAIR in May, 1948.



THE WALKER ART CENTER

is a progressive museum of the arts.

The objective of the Center is to give men, women and children an opportunity to know, enjoy and use the arts — to clarify the relationship of all art to our modern lives — to be useful by reporting, explaining, teaching the value of art to those who need or want this knowledge — to share with the schools and libraries in broadening the cultural opportunities in America.

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

CONTENTS FOR SUMMER 1948

Magnet Master	- - - - -	1
Tyng Toy	- - - - -	5
Making Pictures	- - - - -	6
Toys	- - - - -	8
Children's Furniture	- - - - -	11
Product Review	- - - - -	12
Everyday Art in the Magazines	- - -	14
Books	- - - - -	15
Addresses	- - - - -	16

in the FALL issue:
EVERYDAY ART OUTDOORS

Published by the WALKER ART CENTER
1710 Lyndale Avenue South, Minneapolis 5, Minn.
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WILLIAM M. FRIEDMAN, Assistant Director

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Staff Photographer: JOHN SZARKOWSKI

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After September 1st: 25c per copy, \$1 per year by subscription.

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MAGNET MASTER

*the first basic invention in toys
since the electric train
designed by Arthur A. Carrara
distributed by the Walker Art Center*



ARTHUR CARRARA, a young Chicago architect, together with his brothers Reno and Alfonso, has developed a unique toy based on one of nature's forces . . . magnetism. Basic geometric metal shapes and permanent magnets made of Alnico are used for the first time to stimulate creative activity. In the MAGNET MASTER toy an important contribution has been made in the field of educational playthings.

MAGNET MASTER is composed of multi-colored metal pieces which are put together with small vari-shaped magnets. There are many remarkable things about the toy:

it is abstract and does not require a spring-board of realism;

the elements come apart as easily as they are put together, so the child is encouraged to build again and again;

there are no mechanical difficulties such as encountered by the child with the nuts and bolts of the usual construction set, yet the child's sense of order, his manual skill, and his knowledge are extended;

the freedom from imitative constructions is complete.

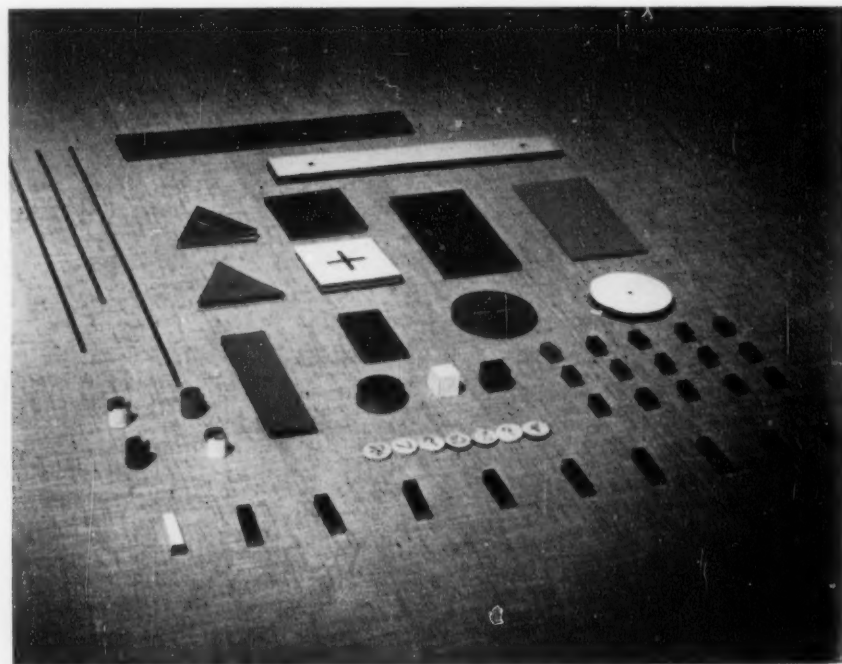
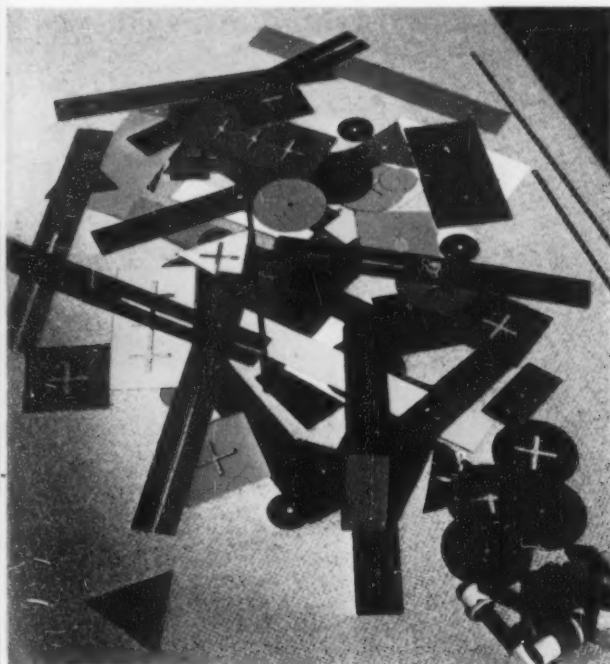
what is **MAGNET MASTER?**

MAGNET MASTER is a new basic toy. It combines the advantages of a construction set and of an art set. With it, a child can create objects or arrangements having either a utilitarian or an abstract "work of art" appearance.

Part of the miracle of this toy is its avoidance of restricting mechanical methods of assembly. The arrangement or construction which the child evolves is easy to put together and easy to take apart. This ease in dismantling encourages the child to use the toy over and over again in new and inventive ways.

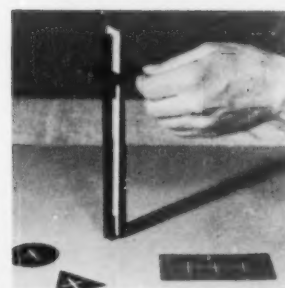
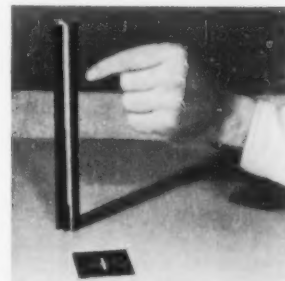
Further, the toy brings to the child the fundamental physical phenomenon of the magnet. It opens a door to the world of physics which is so important in our present mechanical age.

Most important of all, the toy is a cultural



MAGNET MASTER parts: squares, rectangles, triangles, circles, with various perforations, made of steel enameled in bright colors. Shown in the foreground are the small magnets.

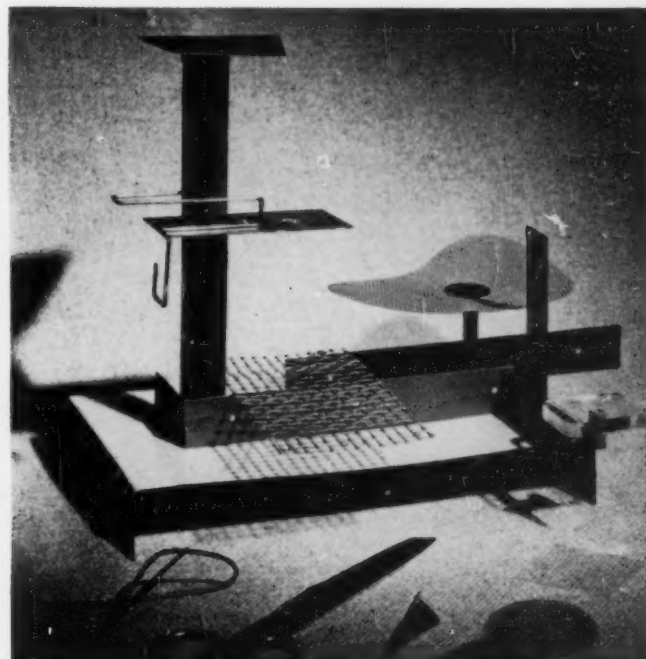
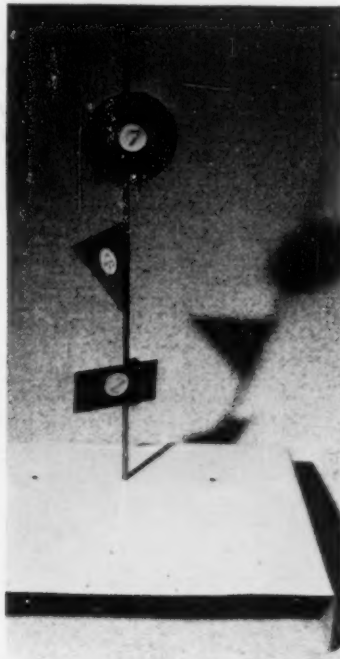
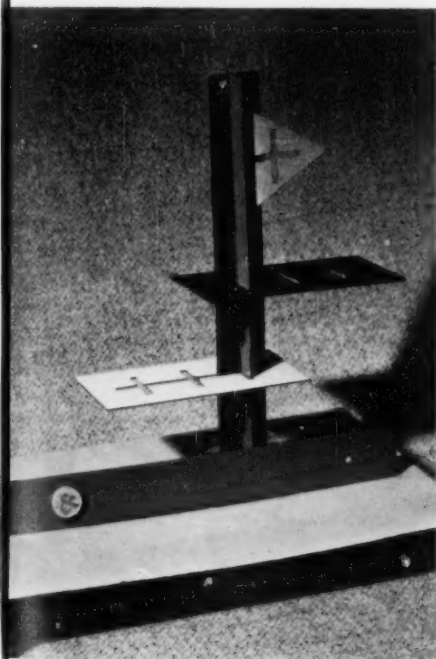
The principle of using the magnets and metal pieces is illustrated in the three steps shown at right. The cut-out metal pieces are not magnetized; the magnets are used as the holding device.



incentive. It gives the child a new medium for his natural desire to make beautiful things.

At the suggestion of the Walker Art Center, the manufacturers have wisely omitted the customary diagrams for the child to follow. Children are naturally imaginative and will derive greater pleasure and benefit when left to their own images and devices.

Also, we strongly urge parents to let the child find his own way of using MAGNET MASTER. They may help the child understand the principle of magnetic attraction, but they should let him create his own objects. The result may well be merely an arrangement of colors, plates, and wires, but it is in these things that the child finds genuine enjoyment and a realization of his creative energies.



These are some very simple constructions. The large metal plate which serves as a base is part of the set. Children will soon discover that materials such as wire, screening, scrap metal pieces, plastics, or cardboard may be used with the basic parts of the set. The permanent magnets will encourage the child to increase his stock of materials and thereby increase the range of his inventions.

The Walker Art Center, during its recent Childrens Fair, conducted a month-long experimental MAGNET MASTER workshop in which about three thousand children, from two to fifteen years of age, took part. The workshop, conducted by the three Carrara brothers, was astonishingly successful. Teachers, parents, and children were extremely enthusiastic.

The Walker Art Center is sponsoring the initial presentation of MAGNET MASTER to the public. These other museums (with more to follow) are collaborating:

Addison Gallery of American Art
Baltimore Museum of Art
Colorado Springs Fine Arts Center
Des Moines Art Center
Joslyn Memorial Art Museum, Omaha
San Francisco Museum of Art

The Walker Art Center is the sole distributor of MAGNET MASTER for the United States and Canada. Sets at \$6.85 each may be ordered from the Walker Art Center (see order form on page 16) or from the museums listed above. MAGNET MASTER will be ready for distribution after September 1st.

The Alnico magnets are manufactured by the Indiana Steel Products Corporation which collaborated with Mr. Carrara in the development of MAGNET MASTER.



All ages are fascinated by MAGNET MASTER. In the lower picture, William Saltzman of the Rochester Art Center, Arthur Carrara, and Otto Wittmann, Jr., of the Toledo Museum of Art try their skill at MAGNET MASTER constructions.

about the designer

ARTHUR A. CARRARA was born in Chicago in 1914 of Italian parents. He first studied music and then turned to architecture, graduating from the University of Illinois in 1937. During the following years he worked as an architect, studied painting in the evenings, and began a study of magnetism and electronics.

Carrara served in the war with a topographical battalion in the Southwest Pacific Theater. In 1944 he worked with the City Planning Commission in Manila, P. I.

In 1946 he started his own architectural practice and at the same time conducted experiments with magnets in which he had become interested during the war years. MAGNET MASTER was designed in 1947.

Mr. Carrara writes:

In 1939 I became interested in electronics and magnetism. After the war, I began experimenting with shapes which could be arranged in various compositions. At first I tried to accomplish this by magnetizing

the parts, eliminating magnets, but this was found to be not feasible.

Next came the first experimental geometric group made of magnetic stainless steel and permanent magnets of different shapes. This allowed us to build solids and quickly take them apart, or to mix shapes, or to make studies in line, plane, solids, and color.

After more experiments with metal laminated to cardboard, wood, and plastics, again to be used with magnets of various shapes, followed work with larger magnetic structures and at last the designing of a set of basic shapes with permanent magnets which a child could use to invent structures which would have complete flexibility.

We called this a toy and finally the MAGNET MASTER, as you know it, was completed—a toy which helps children realize their potentialities, develops their imagination, and places a new creative tool at their disposal.

TYNG Toy

TYNG TOY, designed by Anne Tyng, is still in the experimental stage but will go into production in the near future.

The toy consists of several large shapes cut from three-quarter inch plywood, notched to fit together in various positions. In addition, there are axles, pegs, and washers. The basic set contains:

- 2 rockers or horse's heads
- 2 cross braces
- 2 wheels

and makes a stool, chair, pushcart, and rocking chair — all large enough for children to sit and climb on.

The largest set, from which the greatest variety of assemblies can be made, consists of:

- 2 boards
- 4 long pieces
- 5 rockers or horse's heads
- 5 cross braces
- 5 wheels.

More than twenty different items can be assembled from these pieces: chairs, tables, benches, store counters, rocking horses, horses on wheels, cars, wagons, airplanes. Two or three different assemblies can be made at one time.

The pieces fit together easily and can be handled by small children. The young sculptor or architect may create abstract constructions in three dimensions, and even a baby can put wheels and washers on axles to make a simple rolling toy.

TYNG TOY is a versatile construction toy for children of all ages which develops ingenuity and resourcefulness and stimulates the imagination to create life-size equipment for work and play.



about the designer

ANNE TYNG is a graduate in architecture from the Harvard Graduate School of Design. She is at present working in the office of Louis I. Kahn in Philadelphia and she also teaches at the Philadelphia Museum of Art and at Beaver College. During her spare time she has been developing demountable furniture, especially for children.



MAKING PICTURES



about the author

CAROL KOTTKE, born in Owatonna, Minnesota, in 1924, is a graduate of Stephens College and the University of Minnesota. Her experience includes painting, sculpture, designing and making of jewelry and rugs, as well as teaching children at the Minneapolis Institute of Arts and the Rochester Art Center. She now holds the position of Educational Associate at the Walker Art Center.

MAKING PICTURES will be published by the Walker Art Center in the Fall of 1948. See order form on page 16.

Making pictures is a breeze for small fry, especially if they follow Carol Kottke's revolutionary MAKING PICTURES book. From the jacket to the end page the book is an achievement in directness, simplicity, and kid-stuff.

Miss Kottke's method is almost a procedure of teaching without teaching. She believes, first, that children see things differently than adults and, second, that their imagination is naturally unlimited. Her method, therefore, does not demand an adult slavery to photographic likeness.

There are no drawings of cows or houses or fire engines to copy or fill in. The child is encouraged to make his own kind of "pictures" with colors, textures, paint, paper, string, cloth, paste, crayon and, in fact, wastebasket stuff. A child may put together a fantastic assortment of these materials with a purely abstract result. He may call it a "cow" or "feeling cross." It doesn't matter. He made his own picture.

The book is a marvel of adult projection into the realm of childhood. It tells about things to make pictures with. It illustrates only suggestions of how these things can be used. Each page of text is a brief statement—almost poetic—about how to use one or two kinds of picture-making things.

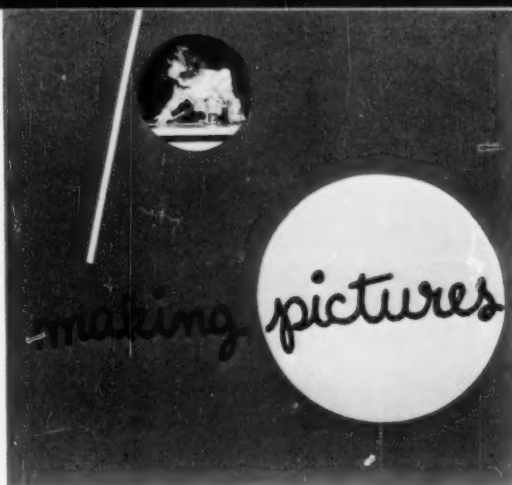
Each page is illustrated by a color sketch. Several pages are actual paste-ups: one, for instance, uses red yarn, corrugated paper, sandpaper, tin foil, black screening, newspaper, and yellow cardboard. A snub-nosed scissors and a pot of water paste are all the tools a child would need for hours of this kind of entertainment.

The book is plastic bound for durability and each page is a different bright color.

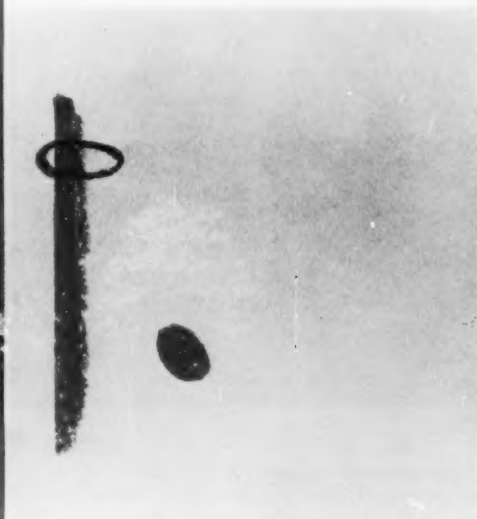
Most children's books are written for adults, so they will sell to adults—not so they will do their jobs with children effectively. Here is a book actually written for children. It is a product of research, actual teaching experience, and professional disinterest in the dollar sign. It has been a long time coming.

MAYBE YOU WILL NEVER BE AN ARTIST
BUT MAYBE YOU WILL.
ANYWAY IT'S IMPORTANT
TO PAINT AND DRAW AND MAKE PICTURES.

IT IS FUN
AND IT MAKES YOU HAPPY.



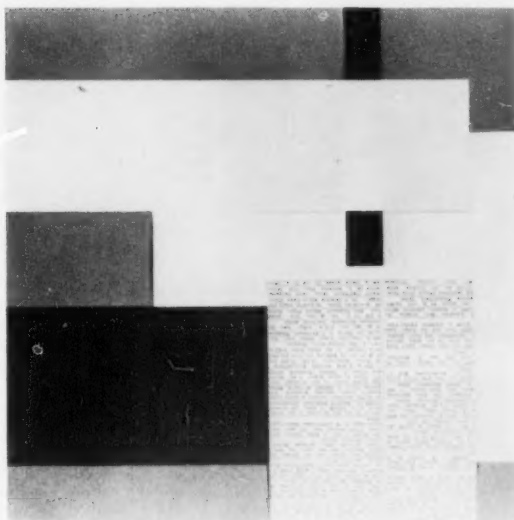
PAINT PICTURES OF JUST COLOR
OR PICTURES OF HOUSES AND HILLS AND TREES
OR PEOPLE OR ANIMALS
OR OF FEELING HAPPY OR FEELING CROSS
OR SOMETHING YOU KNOW ABOUT
OR SOMETHING MAKE BELIEVE
OR ANYTHING YOU LIKE.



COLORS CHALK IN STICKS
IS POWDERY BRIGHT.
USE THE FLAT SIDE FOR BIG COLORED PLACES
AND THE END FOR LINES.
A LARGE PAPER UNDER THE PAPER YOU ARE
COLORING ON CATCHES THE CHALK DUST.



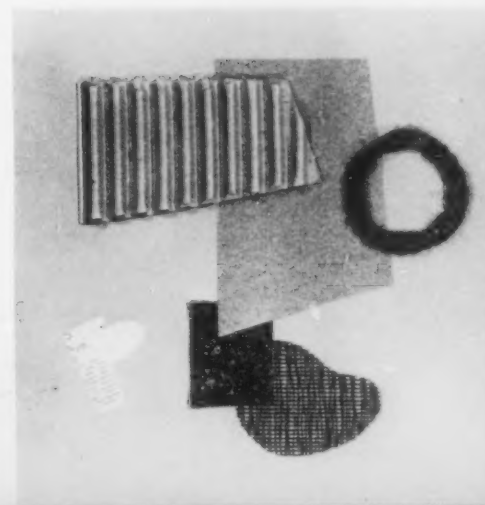
YOU CAN USE PAINT AND CHALK AND INK
ON VERY LARGE SHEETS OF THIN PAPER
CALLED NEWSPRINT
OR ON CREAM COLORED SHEETS
CALLED MANILA PAPER
OR ON COLORED CONSTRUCTION PAPER
OR ANY KIND, EVEN NEWSPAPER.

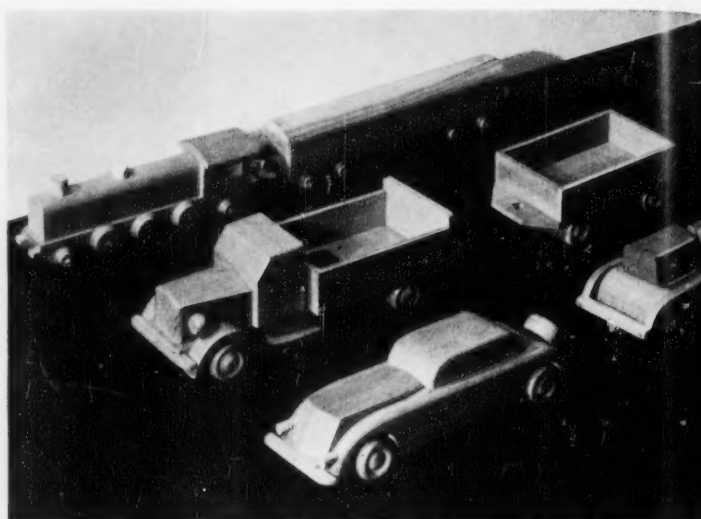
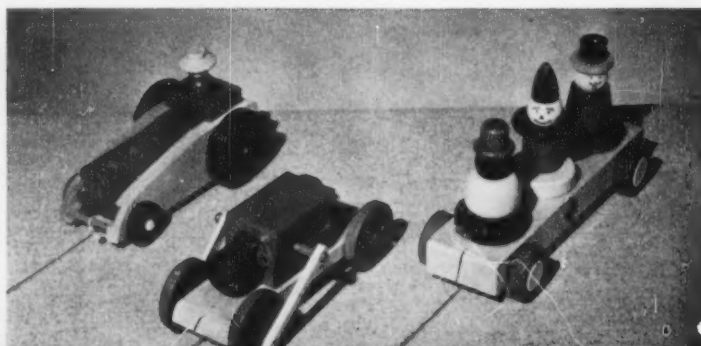
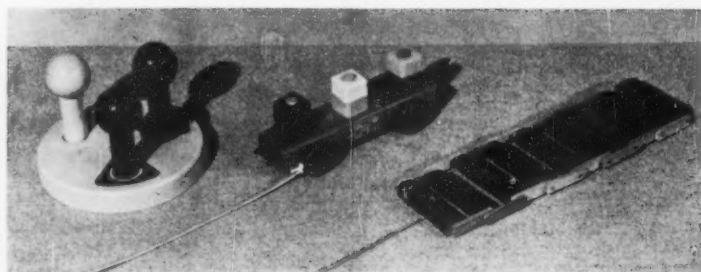
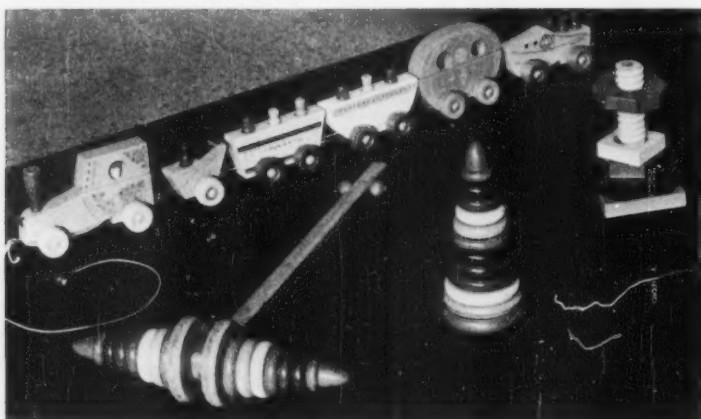
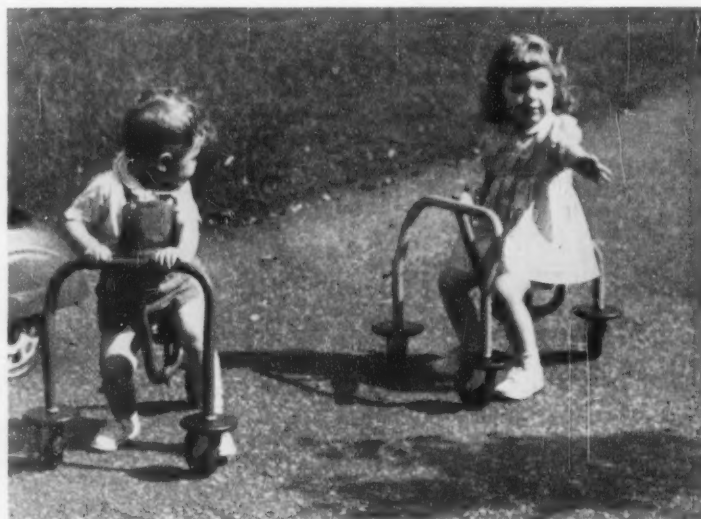
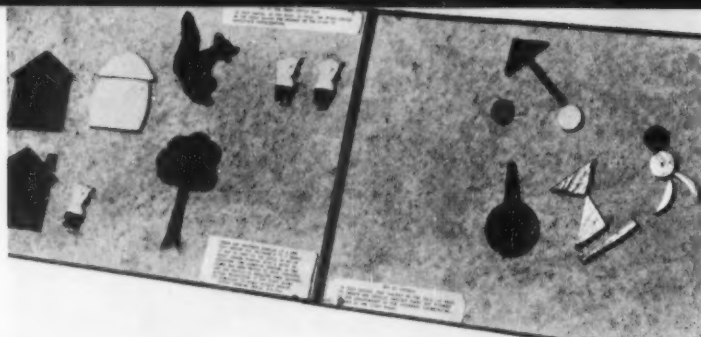


TO DO ANOTHER KIND OF PICTURE
THAT IS GOOD TO TOUCH AS WELL AS LOOK AT
USE SANDPAPER AND ROPE AND COTTON
AND YARN AND CLOTH
AND STEEL WOOL AND CARDBOARD.
CUT AND PASTE THEM
ON A LARGE SHEET OF PAPER
TO MAKE THE PICTURE.



PLAY WITH THE PAINT AND CHALK AND INK
ON THE PAPER.
TRY PAINTING WITH A DRY BRUSH,
OR USE THE COLOR VERY WET
AND LET IT RUN TOGETHER IN SOME PLACES.
SOMETIMES USE MANY COLORS
AND SOMETIMES JUST TWO OR THREE.
SOMETIMES PRETEND ABOUT COLOR
AND MAKE TREES BLUE
OR MONKEYS GREEN OR CLOUDS YELLOW
OR ANYTHING ANY COLOR.



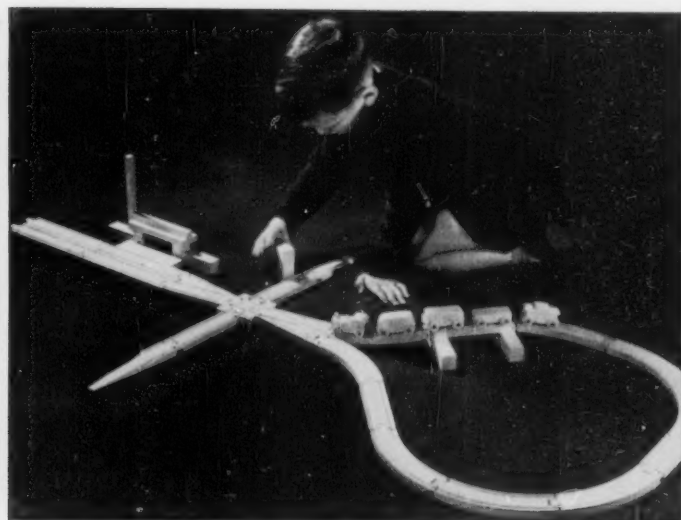


TOYS FOR YOUNG CHILDREN are designed to create desirable outlets for the child's natural energies. Toys are fun if they give the youngsters interesting tasks to perform.

Toys designed for pushing, pulling, and stacking hasten the development of the child's growing muscles. Simple basic shapes in bright colors teach the very young to perceive differences in size, shape, and color of objects. Toys that can be taken apart and put together again and those that require precision in handling train eyes and hands to work together.

1. STORY TILE is not yet in production. It consists of panels covered with a tacky, scotch-tape-like surface to which cutout shapes made of wood, aluminum, or rubber may be adhered. One set tells the story of the three little pigs; the houses and animals are placed on the board as the story is being told. The other set consists of basic shapes which may be arranged in various patterns. The boards retain their tackiness almost indefinitely. Designed by Richard P. and Fred S. Taylor.
2. WALKEE-BIKE is an indoor-outdoor toy for children from eight months to three years. It moves forward, backward, sidewise, and spins at the slightest movement of the child's foot. It is sturdily constructed of steel tubing finished in red enamel, with rubber cushion wheels and bumpers. Designed by William B. Fageol for Caldwell Industries. \$4.75.
3. FAIRYLAND TRAIN has six different cars on wheels, shaped and stenciled to represent favorite fairyland characters. Brightly colored pegs are interchangeable. \$7.50. BABY PUSH is sturdy enough to give support to the child learning to walk. The colored discs may be taken apart. \$2.50. COLOR CONE, made of discs of different sizes and different colors, is absorbing to the small child who will try to get the discs assorted into the proper pyramid shape. \$2.50. COLOR BOLT combines several educational features. As a stacking toy, it teaches eye and hand coordination as well as the achievement of learning to screw the nuts to the bolt. \$2. All Halgate Toys.

TOYS



4. **ROUND PEGGY BALL** is a peg board with pegs and balls which are easily handled, each finished in a different primary color. \$1.25. Made by Playskool Toys. **TWISTAWAY** has a natural hardwood base on wheels with three upright spirally threaded dowels, each fitted with colored plastic nuts which may be twisted on or off. \$1.25. **ROLLAWAY** consists of ten hardwood rollers stained in bright colors, connected by a series of links. A simple pull-toy for the toddler. \$1. Made by Childhood Interests.

5. **BRANDON TOYS:** Trickey Tractor, Inzy-Outzy, and Screwball Clowns are gay action toys. The polished hardwood bases are combined with brightly enameled parts that move and can be taken apart. \$1.95, \$1.35. Made by Newton & Thompson, distributed by Sallman & Whitcomb.

6. **BOYSEN TOYS**, originally designed in Denmark by Kay Boysen, are now made in the United States. They are mostly simple replicas of trains, cars, trucks, and buses, well constructed of hard maple in a natural finish. Express Engine, \$5.25; Freight Car, \$5; Dump Truck, \$6.50; Trailer, \$4; Convertible, \$6.50; Steam Roller, \$6. From Frederik Lunning, Inc.

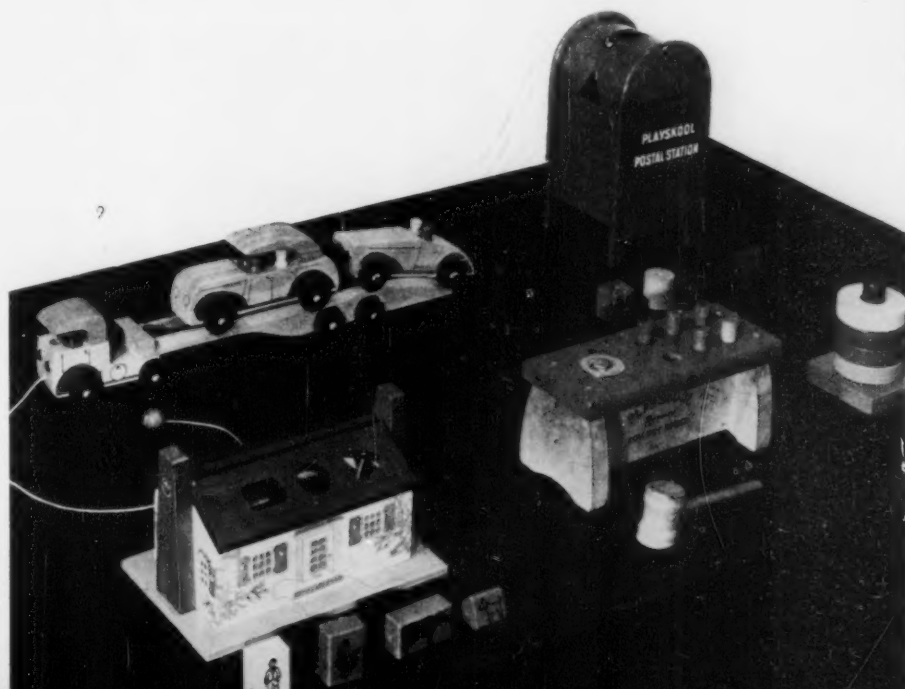
7. **COLONIAL TOY CIRCUS** with its huge canvas tent is excellent for imaginative play. It comes with a large assortment of amusing figures: clowns, acrobats, lions, elephants, horses, and other circus animals and trappings. The wood figures are enameled in bright colors. \$35. Designed by Hazel A. Page and A. J. Allison for Allison Studios.

8. **TRAIN, TRACK, AND BLOCKS**, a combination of building blocks, track sections, and a train of cars. The tracks are easily joined together with metal pins and may be assembled in many different arrangements. The blocks make stations, bridges, or tunnels. All parts are well made in exact dimensions of hard maple with a natural wax finish. Sets of various sizes are available; additional parts may be purchased separately. Set shown, \$8.50. Made by Skaneateles Handicrafters.

9. **AUTO CONVOY TRAILER** includes tractor, trailer, and two cars. \$4. Holgate.

HOUSE THAT JACK BUILT has a hinged roof with cutouts in various shapes. The child's task is to find the right hole to make the blocks disappear inside the house. \$3. Holgate.

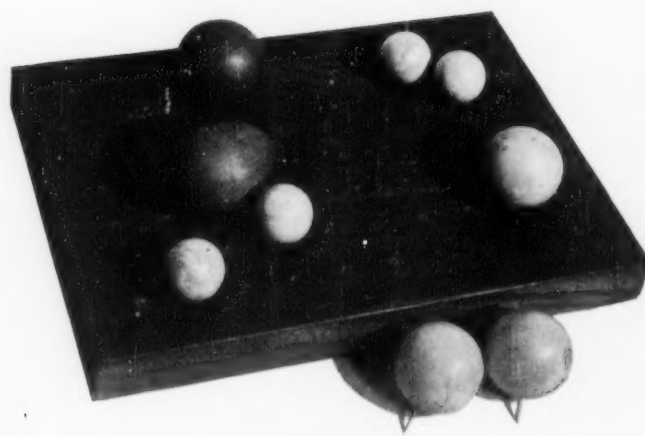
POSTAL STATION is a realistic mailbox containing vari-shaped blocks that fit into their respective slots. Blocks have holes for stringing. \$3. Playskool. **NOK-OUT-BENCH** satisfies the child's desire to pound. As one peg is pounded into the hole, another one pops out from the end. \$2. Playskool. **ROUND BLOCK STACK** introduces the small child to a simple fitting-together pattern. \$1. Playskool.





10

10. SAFETY SCISSORS cut easily, have no points, are designed to avoid injury to small fingers. 50c. Warwick Associates.



11

11. THIS TOY HAS NO NAME. It consists of a hardwood base with evenly spaced holes into which hardwood balls of various shapes and colors may be fitted. It provides a fascinating outlet for the child's (or the adult's) impulse to create aesthetically satisfying patterns. Designed and made by Chicago sculptor Hugo Weber. From Baldwin Kingrey.

12. MERRIPLAY TEETER TOTTER is fun for children of all ages, is enameled in red and green. \$6.95. Goshen Mfg. Co.

BOYSEN hobby horses of natural maple. \$11. From Frederik Lunning, Inc.



12

CHILDREN'S FURNITURE

1. Children's table and chairs, designed by Finnish architect Alvar Aalto, made in Sweden, are now available in this country. The material is laminated natural birch; the chairs are upholstered in striped blue denim. Table, \$25; chairs, \$16. From Baldwin Kingrey.

In the background, screen-printed fabrics by Warren and Ethel MacKenzie.

2. BABEE-TENDA is a low safety chair for babies which takes the place of the usual high chair. It can't tip because the baby's weight is carried directly in the center. Self-adjusting backrest and adjustable footrest help good posture. Snap-on safety halter keeps baby from climbing out.

One-piece masonite top is sanitary and provides much more space for play and eating than the traditional high chair shelf. Babee-Tenda can be easily converted into a play table by fitting the backrest panel into the table opening. \$23.95. Babee Tenda Corp.

3. DOWCRAFT Magnesium Furniture is extremely light in weight; the table weighs five pounds, the chairs 2½ pounds each. The material is hollow magnesium tubing. The table has an enameled hardboard top, the chairs are upholstered in a plastic coated material. \$16.95 the set. Dow Chemical Co.

4. Children's worktable and chairs are made of birch plywood with blue cotton webbing on the chair backs. All three pieces come knock-down and are easily assembled by means of small angle clips. Designed by Robert Limpus. \$40 the set. From New Design, Inc.

5. Molded plywood chairs and stools, designed by Charles Eames, are very light and are easily handled by small children. Chair, \$5; stool, \$4. Available at Baldwin Kingrey, New Design, and other stores.

Minneapolis Tribune



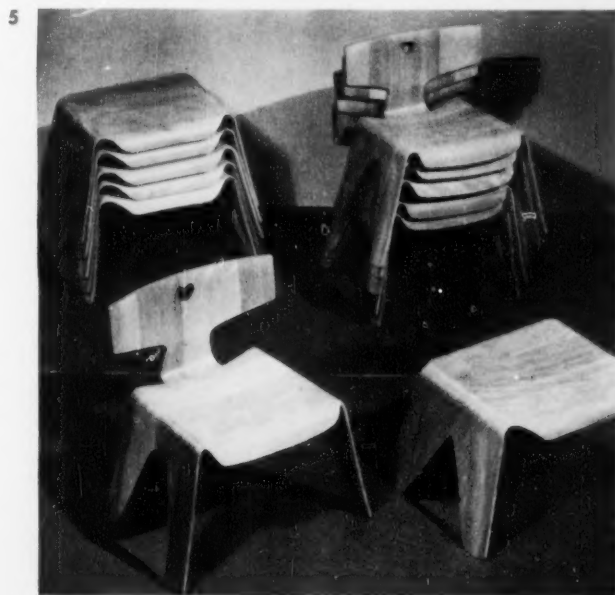
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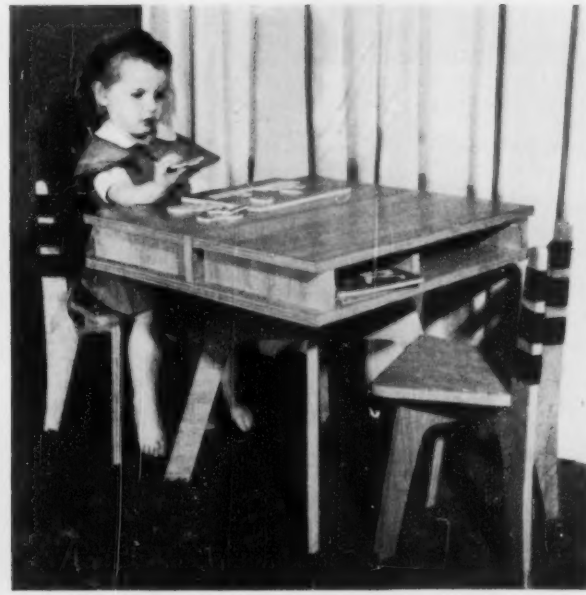
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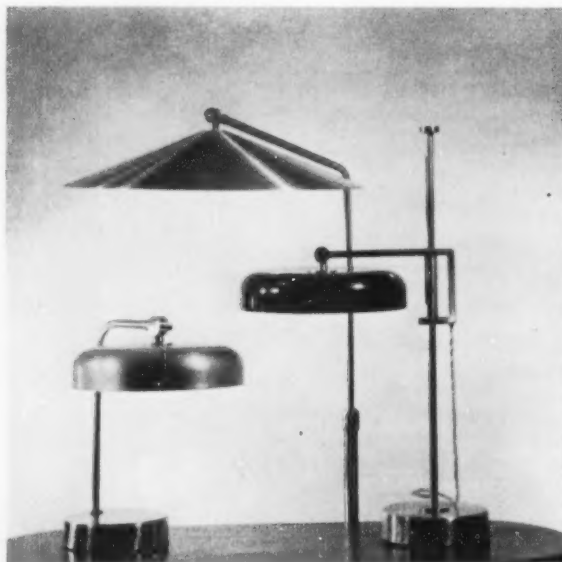
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4

Betty Lundquist

PRODUCT REVIEW



LAMPS

designer: John Vassos

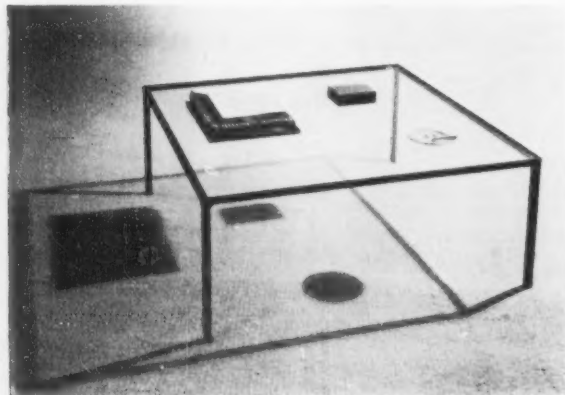
manufacturer: The Egli Company

price: (left to right) \$29.25; \$55.25; \$41.60

materials: Brass, copper, or satin chrome with spun aluminum shades.

features: Light source from these lamps is a combination of fluorescent and incandescent, embodying the new GE Circline lamp and supplying light that is close to daylight.

Efficient control is achieved by the "Egli Magic Lock," a simple spring action device which responds to light pressure up or down and automatically locks the lamp in the desired position. The lamps are particularly recommended for rooms containing television where a controlled light with dark periphery is desirable.



COCKTAIL TABLE

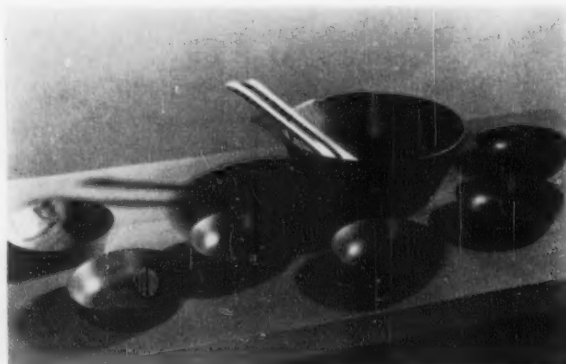
designer: William Armbruster

manufacturer: Edgewood Furniture Company

price: About \$70

materials: Black finished steel with plate glass top. 36 inches square, 15 inches high.

features: This table is part of the "William Armbruster Collection," a line of furniture designed for versatility, ease of maintenance, and resistance to wear. Seating units and various tables are included in the collection.



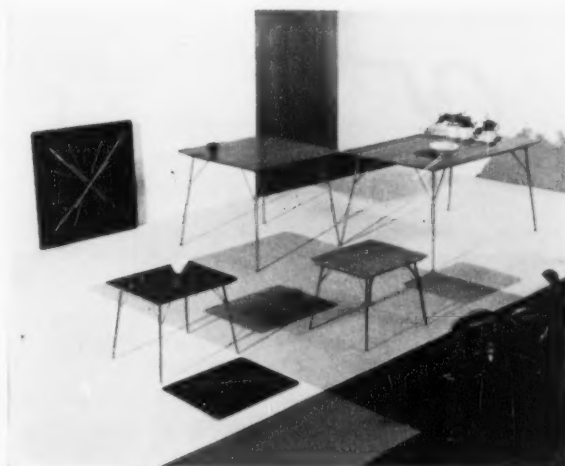
SALAD SET

designer and manufacturer: Bob Stockdale

price: Large bowl and servers, \$16; small bowls, \$2 each

material: English Walnut, hand turned.

PRODUCT REVIEW



TABLES

designer and manufacturer: Charles Eames

distributor: Herman Miller Furniture Company

price: Large, \$72; medium, \$48.75; small, \$25

materials: Plywood tops in birch, walnut, or calico ash; stainless steel legs.

features: Lightness of weight and ease of storage because of the fold-under leg construction.

The 34-inch square bridge table is of the same height as the dining table and can be used as an extension of it. The small table is 16½ inches high and is excellent as a child's worktable, a coffee table, or an end table. It is strong enough to sit or stand on.

With legs folded under, the tables are only 1¾ inches thick, thus occupying a minimum of space when not in use. The tops are impregnated to resist heat, moisture, and alcohol.



*announcing
the opening
of our
minneapolis
store*

aalto
FURNITURE

modern furniture and accessories

BALDWIN KINGREY

105 east ohio st chicago 11

1030 marquette minneapolis 2

EVERYDAY ART in the magazines

Abbreviations:

AH: AMERICAN HOME, 444 Madison Ave., New York, N. Y.
AF: ARCHITECTURAL FORUM, 350 Fifth Ave., New York, N. Y.
AN: ART NEWS, 136 E. 57, New York, N. Y.
A&A: ARTS & ARCHITECTURE, 3305 Wilshire Blvd., Los Angeles, Calif.
BH&G: BETTER HOMES & GARDENS, 1714 Locust, Des Moines, Ia.
CR: CONSUMER REPORTS, 17 Union Square, New York, N. Y.
CH: CRAFT HORIZONS, Washington, N. J.
DES: DESIGN, 131 E. State, Columbus, O.
HB: HOUSE BEAUTIFUL, 572 Madison Ave., New York, N. Y.
H&G: HOUSE AND GARDEN, 420 Lexington Ave., New York, N. Y.
INT: INTERIORS, 11 E. 44, New York, N. Y.
MA: MAGAZINE OF ART, Bari Bldg., Washington, D. C.
PA: PROGRESSIVE ARCHITECTURE, 330 W. 42, New York, N. Y.

HOUSES

Forty houses: a special issue featuring a survey of recent domestic architecture. *AF April*

Beach house in New Jersey by Robert Montgomery Brown. *H&G June*

Boat house in New York by Willard Smith has dressing rooms on lower floor, spacious living quarters upstairs. *H&G June*

Sensible detailing in wood: house in New York by Caleb Hornbostel and Jean P. Trouchaud. *PA June*

Cement block and siding make an unusual house in Pittsburgh, by Mitchell and Ritchie. *AH May*

A large, informal house in New York has great luxury but little ostentation; by Simon B. Zelnik. *AF June*

A solar house in a cold climate: house near Boston by Saltonstall and Morton. *HB June*

An apartment-size house by John Shober Burrows. *HB June*

Remodeled house in New Hampshire by Dan Kiley. *HB May*

Twelve big ideas work for you in this small house. *BH&G June*

House in Indiana for an active family. *BH&G May*

Summer home on a Wisconsin lake. *BH&G June*

Tailor-made for a sloping plot: house in Minneapolis by Elizabeth and Winston Close. *AH July*

House for a couple with young children by Bliss Moore Jr. *H&G May*

House for a family with teen-age children by Albert Henry Hill. *H&G May*

Tiny tree-top house points to a new uncomplicated way of living for a young couple; by Gordon Drake. *H&G May*

Cottage in California by Griswold Raetz. *H&G June*

Small but spacious summer house in California by Melville Garton. *BH&G June*

Three-bedroom California house by Chalfont Head. *AH July*

Small house in California proves that distinction is more a matter of brains than money; by Jon Konigshofer. *AF June*

Spacious, informal house in Oklahoma by Robert Vahlberg. *AH June*

LOOK and LUSTRON houses: a comparison of what they offer. *CR June*

APARTMENT HOUSES

Today's cooperative apartment houses are based on sound financing, good design, and special attention to the details of comfortable living; by Leonard Schultze and Associates. *AF June*

A two-unit city dwelling by Konrad Wachsmann. *A&A May*

INTERIORS AND FURNISHINGS

An old coal cellar converted into a triple-purpose room. *HB May*

Providence pilgrims show progress: an unusually comprehensive display of today's furniture brings crowds to Rhode Island Museum of Art. *INT June*

There is more than meets the eye in these new tables. *HB June*

Storage tables. *BH&G June*

Furniture by Edward J. Wormley. *A&A April*

Interchange your pictures at will. *HB June*

Woven floor coverings. *INT June*

Blinds. *INT May*

A review of the fabric market in which we note the fruits of competition: a 12-page survey. *INT April*

Lighting: a comprehensive study by Stanley McCandless. *A&A May*

EQUIPMENT

An up-to-date kitchen. *HB May*

New cooking heights: work counters at different levels. *H&G July*

The bride outfits her kitchen: versatile housewares chosen to fit three sizes of kitchens. *H&G May*

Westinghouse combination kitchen — larder — laundry. *H&G May*

Automatic washing machines. *CR June, CR April*

Gas and electric clothes driers. *CR June*

Three vacuum cleaners. *CR May*

Electric ironing machines. *CR April*

Radio and phonograph equipment. *CR May*

Custom-built radio-phonograph. *CR June*

MISCELLANEOUS

Keep the sun off your windows and you'll be 20% cooler. *HB June*

Don't simmer this summer: new ideas for keeping cool. *H&G June*

Design of inexpensive swimming pools. *AH May*

Landscaping. *CR April*

The hand and the handle: Thomas Lamb has developed a "Wedge-Lock" handle utilizing the full power of the human hand as it holds, lifts, pushes, pulls, and carries. *A&A May*

1948 automobile survey. *CR May*

FOREIGN

New products from Britain. *INT May*

Italy shows her mettle: products of outstanding designers and craftsmen. *INT April*

Fifty pages of postwar furniture and interiors from Italy. *INT July*

ARTICLES

Problems of design: ends and means. By George Nelson. *INT May*

The shape of things: automobiles. By Eliot Noyes. *CR May*

BOOKS

FURNITURE FROM MACHINES

by Gordon Logie. With an introduction by John Gloag. George Allen and Unwin Ltd. London. 1947. 150 pages, illustrated. \$5.

from the INTRODUCTION:

"Gordon Logie, an architect, has related the character of furniture to contemporary materials and methods of production, and has re-examined the basic principles of design. His survey of the subject is informed by refreshing common sense; and without ignoring the achievements of former periods of furniture making, he is never intimidated by them.

• • •

"This book is the result of research, well planned and conducted with discernment. It should help to re-focus many contemporary ideas about the neglected virtues of mass-production—it should also prove a healthy corrective to the diet of antiquarian twaddle which designers, manufacturers and consumers have accepted with such docility, since the handicraft revival of the last century confused so many issues about industrial design."

from the PREFACE:

"The purpose of this book is to explore the possibilities of the machine production of furniture. Machine production and mass-production (which are by no means the same thing) have been widely blamed in the past for producing furniture inferior to that made by hand. There is no doubt that a great proportion of machine-made furniture has been bad, both in design and in quality of material and workmanship, but the fault for this seems to lie, not in the machines themselves, but in the way they have been used. Machines used intelligently can produce furniture of excellent quality more cheaply than furniture made by hand. The furniture will not be the same as hand-made furniture. No machine can reproduce the delicacy and sensitivity of hand craftsmanship. What machines can do is to give us an altogether different kind of excellence. But if they are to do so their particular limitations must be closely studied and designs produced in terms of machine

processes. Too often in the past a design for hand manufacture, excellent in itself, has been thoughtlessly copied with hardly any adaptation for machine production, and the result has been disastrous.

"Another common failing has been the use of machinery to cheapen production, regardless of the quality of the product. Economy is a virtue proper to machinery, but there is a great difference between the economy that results from clean design and efficient production, and that produced by shoddy materials and scamped construction and finish. It is this last kind of economy which has been far too general for the good name of the furniture trade; and it is this which has convinced many people who care for quality that no machine-made piece of furniture can equal one made by hand."

from chapter I: THE ESSENTIAL QUALITIES OF GOOD FURNITURE

"The first thing to consider in any book on furniture manufacture is the kind of furniture which is to be manufactured. How can a good design be distinguished from a bad one? Has good furniture certain qualities which can be clearly analysed whatever its period, the way it is made, the materials used, or the likings and prejudices of the person judging it? The view will be expressed here that there are definite standards which can be applied and an attempt will be made to analyse the qualities of well-designed furniture.

"These qualities can be considered under six headings:

Comfort	Convenience
Economy	Ease of Cleaning
Durability	Beauty

"The relative importance of these will vary with the piece of furniture being considered, and the only reason for placing beauty last is that it is the most baffling of all to discuss."

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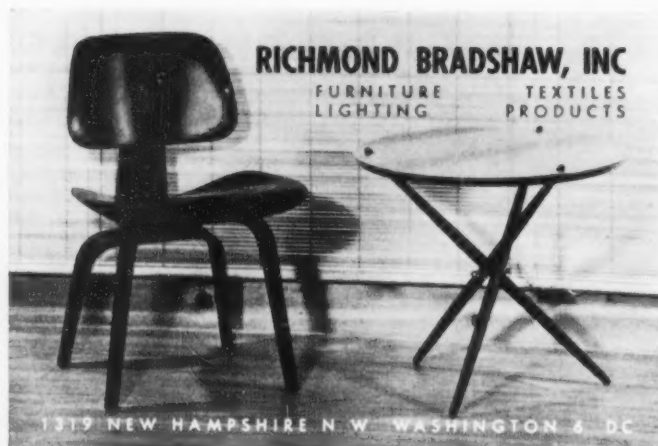
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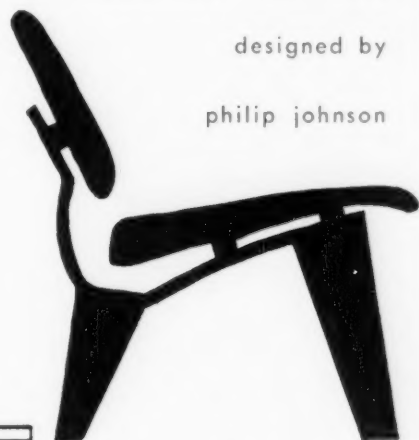


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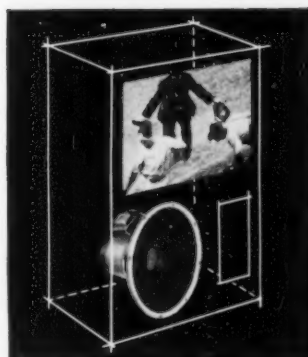
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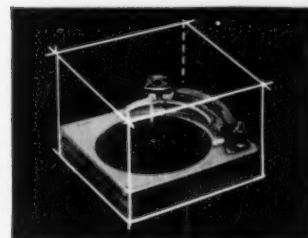
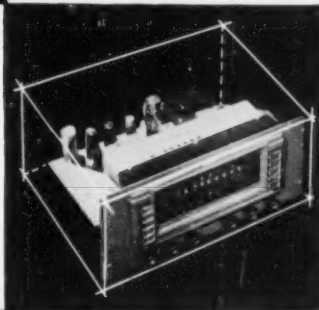


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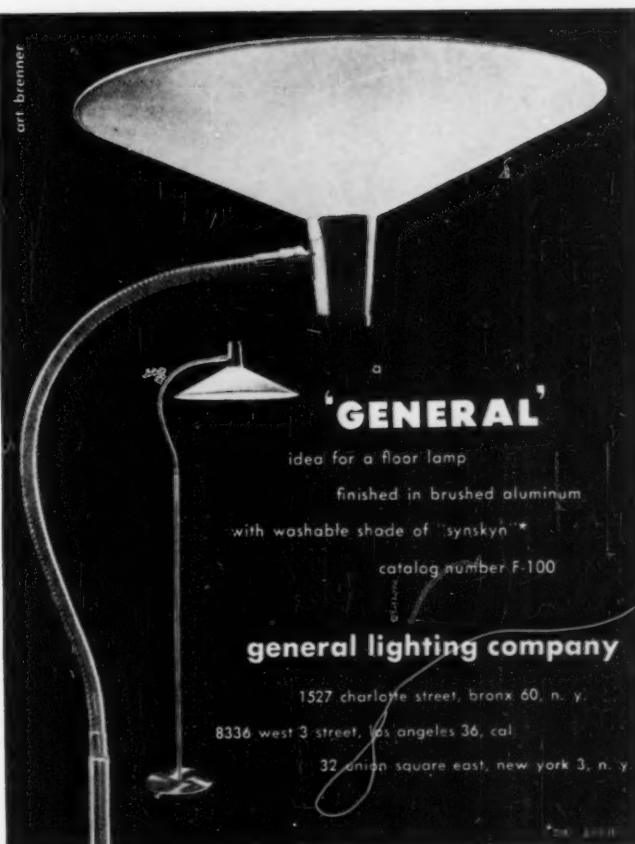
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